

MM93-40

RECEIVED

JUN 7 3 28 PM '93

James Quello
Chmn. of the FCC
Washington, DC

27402 Dobbin-Hufsmith
Magnolia, TX 77355
April 30, 1993

KRIV-TV

Dear Mr. Quello,

Please conduct an investigation into the broadcast practices of Fox Broadcasting and review the broadcast licenses of its affiliates.

Fox Broadcasting's programming corrupts the values of our children and is not in the "public's best interest" nor does it meet my "community's standards."

RECEIVED

MAY 05 1993

FCC MAIL ROOM

Sincerely yours,
Alfred & LaBeth Kester

No. of Copies rec'd 0
List A B C D E

RECEIVED
RECEIVED

MM93-48

MM93

93050881

RECEIVED

5-3

Re - Children's Programming!
VIDEO 5
DI'

What happened to decency!

Cartoon used to be fun when
my children were growing up -

No Violence, Karate, abs -

lutely Rotten - "Nintendo Turtles -

the worse - Kick Soup

what new its the worse

almost - Program after

Program - nothing but

nonsense and stupidity

also - the Pre -

teens & teens - afternoon Soap

oplas / Kids 8-10 - come

from School - watch - Nude

Bodies - sex - Bad Language

Violence !! why?

Nighttime ~~for~~ kids

shows (supposedly - !)

away - dating - sex -

over -

RECEIVED

No. of Copies rec'd
List A B C D E

half nude ~~audience~~
fighting - ~~gon 30 ym~~ - etc
etc. - ~~they~~ ~~just~~ just
watched by teenagers
but also by kids as young
as ~~6~~ 6-8-10 - what
happened to the family
sit Coms which showed
family families and morals.
now sit Coms show only
odd families - ~~showing~~
with no possible believable
Story line or sense!

33 years ago good movies
+ Sit Coms were Produced
without filth + Violence
now its Cussing etc. Walt
Disney Produces films without
any Cusses! shows and great
movies Can be Produced
without Cussing or forth.

Consider our children of course
we don't have to turn on
the Tube! However
there are times when kids

have access to the tube + no
monitoring is done.

Profits were made
on movies + T.V. Programs
before filth + Violence!

Clean up T.V.
+ your act! Everyone
needs + is entitled to

Profit But - they can be
possible by putting on decent
shows. "Sesame Street" is
a good example!!

Boycott any/all
products advertised on
these shows!

Wake up these
children are our future!
teach them decency and
values - It will pay off!

Selen Scott

MM93-48



MINNEAPOLIS PUBLIC SCHOOLS

AN EQUAL OPPORTUNITY SCHOOL DISTRICT

PILLSBURY M/S/T SCHOOL
2250 Garfield Street N.E.
Minneapolis, Minnesota 55418-3927
Telephone 612/627-2822

RECEIVED

MAY 05 1993

FCC MAIL ROOM

April 20, 1993

Office of the Secretary
Federal Communications Commission
Washington D.C. 20554

Dear FCC -- Children's TV Act Committee:

YES, YOU SHOULD ADOPT GUIDELINES AN AMOUNT AND TYPE OF CHILDREN'S PROGRAMMING FOR RENEWING FCC LICENSES: I am presently Storyteller/Video Teacher at Pillsbury School in Minneapolis, but I've held many roles in children's TV since finishing broadcast school in 1970 and trying to do a local children's TV show just about the time they were being dropped all over the country.

Since there are now a wealth of well-done educational children's shows on some of the cable channels (Discovery, et al) and these are made available for classroom use free through Cable in the Classroom, I believe local commercial stations should be required to carefully produce one local program each that allows for involvement and participation by young people in the community (not just sitting back and watching). I also believe that a structure should be created that would allow at least this one program to be sponsored by a coalition of healthy children's products, ranging from "grow your own garden foods", bicycles, roller skates, and gyroscopes, to "homemade squirt guns" that don't require pointing a gun because they're made by recycling the empty dish detergent bottle (originally purchased). Sometimes we who get labelled "TV activists" are portrayed as anti-business, etc. etc. I don't believe I or most other concerned educators or TV activists are anti-business (just anti-dishonest business). There are thousands of healthy products that are and can be sold to children and/or their parents, and quite frankly I think it is evil that after all these years of children's TV, sugar overload and the like is still the predominant commercial message offered to children via the most powerful mass educator around.

I went into television almost 25 years ago because I wanted to give children an opportunity to be involved with it, as well as watch it, and the only model for that then was local character host TV. When that disappeared, I chose to follow an even more participatory route than I had dreamed. I started the first participatory children's TV channel in a children's hospital (since replicated around the country) and I got heavily into school children making video, especially international video exchange. Yet there is still little support for these things. I believe that with the proliferation of TV channels, local commercial stations could and should be mandated (under the "public owns the airwaves") to serve children by creating 1990's local formats paid for with healthy commercial products.

Larry Johnson
Storyteller/Video Teacher
315 Georgia Ave. No.
Mpls, Minn, 55427
612-546-1074

No. of Copies rec'd _____
List A B C D E



KAVT-TV

Austin Area Vocational Technical Institute 1900 8th Ave. N.W. Austin Minnesota 55912
Phone 437-6681 EX. 67

Larry Johnson
Program Director
Austin YMCA
704 First Drive N W
Austin, Minnesota 55912

March 30, 1973

Dear Larry,

I just wanted to put down in writing how pleased we at Channel 15 are with "The Holey Backyard Club". When you first approached me with the idea, I was truthfully skeptical but because the station was brand new and looking for programming I thought there was nothing to lose by letting you take a shot at it.

My initial skepticism has turned into downright admiration in the few months since you went "On the Air". Your idea of getting different elementary-age kids on the air every week to show their unique talents and abilities has indeed been the "hit" of our TV season. "The Holey Backyard Club" is easily our most talked-about program. Comments from principals and teachers in our 15 elementary schools have been entirely favorable. When you can get a principal to work a class schedule so as to enable students to watch a TV program, that accomplishment speaks for itself. Perhaps the most encouraging comments to us have come from parents who have called or written to say how much they enjoy the show.

In short, we're extremely pleased with the job you're doing. We appreciate it even more knowing that it's all done on your own time. I'm hopeful that by next fall we'll be able to offer you more materials and other aids to work with to further upgrade the program. I've already scheduled the program for a time slot that will offer "The Holey Backyard Club" to a wider audience.

Again, our appreciation and thanks for a job very well done.

Sincerely,

JOHN O'ROURKE
RADIO-TV COORDINATOR
AUSTIN PUBLIC SCHOOLS



KAVT-TV

Austin Area Vocational Technical Institute 1900 8th Ave. N.W. Austin Minnesota 55912
Phone 437-6681 EX. 67

I have been associated with Mr. Larry Johnson for approximately two years as production director of a weekly half hour television program. This program entitled "The Holey Backyard Club" was originated by Larry and is a children's variety show in which Mr. Johnson is the principal character. Because of this association Mr. Johnson has asked me to comment on the show and audience reaction to it and to his performance in the show.

The show is staged as a "back yard club" involving children from the elementary schools and YMCA, doing gymnastic stunts, singing, playing instruments, telling stories- all the things one would expect on a show of this type. It is set against the theme of children "caring wholly for others."

Mr. Johnson's long experience with church youth groups, his employment as a YMCA Youth Activities Director and a unique ability to "see" from a child's point of view allows him to blend his and the children's performances into a production showing many professional qualities. Each show has been well organized, runs smoothly and requires a minimum amount of "takes" and editing.

In talking with parents who bring their children to appear on the program. I find that many knew of the show because their children watched it at home. That is, they watched this program in preference to similar, nationally distributed productions coming via network. Further, the deep interest the youngsters display in working with Larry and in watching him go through his routine, indicate to me that the show is well received by the elementary school age group.

Favorable reaction is not limited to just these ages however. Our station is located in the Austin Area Vocational Technical Institute complex where both Television Engineering and Radio and Television Announcing are taught. During a break period, not long ago, I was mildly and pleasantly surprised to find students from these programs gathered around a monitor "previewing" the show. These people are over 18, young adults, and it was easy to see that they, too, enjoyed it.

My own reaction is that Mr. Johnson does an excellent job. Our production budget is limited and yet with so little to work with, he consistently turns out a fine program.

When Mr. Larry Johnson finds employment outside of Austin it can be surely said that our loss has been some one else's gain.

DONALD A. WELCH

GENERAL MANAGER
KAVT-TV

Unique activities allow you to experience other cultures firsthand—even with limited resources!



Zephyr Press
3316 N. Chapel Avenue
P.O. Box 13448
Tucson, AZ 85732

About the Contributors

Leon Boler is a middle school science teacher in Minneapolis. He is author of the highly acclaimed simulation *Nuclear Escape*.

Walter Enloe serves as the Director of Outreach in the Institute of International Studies, University of Minnesota. He is also the assistant to the director of the institute. From 1971 to 1980 he taught kindergarten through twelfth grade at Paideia School in Atlanta, and from 1980 to 1988 he taught and was principal of Hiroshima International School.

Dorothy Hoffman is a primary teacher at Ramsey International Fine Arts School in Minneapolis. She has written outstanding curricula in the areas of multicultural and global education.

Larry Johnson teaches storytelling and video production in the Minneapolis Public Schools. Larry and his wife, Elaine, won Grand Prize at the first Tokyo International Video Festival.

Charles Kilpatrick is a geography educator and computer specialist in California. He is a consultant to the National Geographic Society.

Todd Pierson teaches sixth grade at the Pillsbury Math and Science School in Minneapolis. Todd is an active member of Educators for Social Responsibility.

Peter Richards is a primary teacher at the Paideia School in Atlanta. He presents workshops around the United States on how to help children become archaeologists and anthropologists of their locales.

Ken Simon teaches social studies at the St. Paul Academy in the Twin Cities. In 1992, Ken was selected to be a Mondale Fellow at the H. H. Humphrey Center for Public Affairs at the University of Minnesota.

Hilary Stock is a social studies specialist for the Wisconsin Department of Public Instruction. She is a director of the Great Lakes-Japan-in-the-Schools Project.

Meg Warren works with Childreach in Rhode Island. She is a specialist in children's art.

Contents

A CASE FOR CREATING THE
INTERCULTURAL CLASSROOM
Dorothy D. Hoffman

LETTING THE OUTSIDE IN
Peter Ames Richard

LINKS ALONG THE MISSISSIPPI RIVER
Ken Simon

VIDEO LETTER EXCHANGES
Larry Johnson

CROSS-CULTURAL EXCHANGES VIA GAMES
J. Leon Boler

EDUCATIONAL TECHNOLOGY
Charles Kilpatrick

THE TELECOMMUNICATING CLASSROOM
Todd Pierson

THE MAGIC OF CHILDREN'S ART
Meg Little Warren

CULTURE DISCOVERY BOXES
Hilary Stock

HIROSHIMA AND THE 1000 CRANE CLUB
Walter Enloe

APPENDIX A: ORGANIZATIONS
WITH GLOBAL MATERIALS

APPENDIX B: U.S. ADDRESSES OF
FOREIGN EMBASSIES

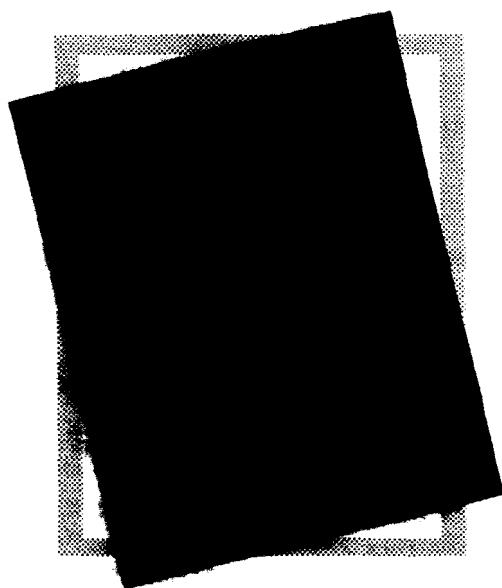
APPENDIX C: PEN PAL ORGANIZATIONS



I like this book. The chapters are brimming with ideas, some of which are among the most creative I've come across in a long time. This is a book for adventurous teachers who love teaching (or who want to).

—Walter C. Parker
Associate Professor
Social Studies Education
University of Washington

Bulk Rate
U.S. Postage
Paid
Zephyr Press



**Let the world
become your
classroom.**



Linking through Diversity

Practical Classroom
Methods for Experiencing
and Understanding
Our Cultures

Edited by Walter Enloe, Ph.D.,
and Ken Simon, M.A.

Ten experienced classroom teachers share their ideas and resources with you to help you create your own intercultural classroom.

The intercultural classroom develops whole-minded students who are interested enough in the world to want to understand it and confident enough to want to interact with it. This book shows you how to achieve this goal, with an excellent background chapter and rationale and many open-ended activities.

Telecommunications, the yellow pages, and your students' own cultures make multicultural learning not only possible but easy to incorporate into any curriculum. When students are directly involved in cultural explorations, their motivation increases, their interest is high, and they gain new perspectives. The book is a fascinating forum of teachers sharing their strategies with other teachers—providing a window to the world for today's young people.

Grades K-12.
192 pages, 6" x 9", softbound.

Much of learning can be described in terms of learning new perspectives. Understanding another's perspective can widen a path, broaden and deepen vision, increase choice, unbind a spirit, and open a mind and heart.

Dorothy Hoffman,
Linking through Diversity

ORDER FORM

Zephyr Press
3316 N. Chapel Ave.
P.O. Box 13448-J
Tucson, AZ 85782-8448
(602) 322-8080

FAX ORDERS TOLL FREE
1-800-350-0861
In Canada 1-602-323-8402

ZB38-J... Linking through Diversity, \$21.95

Other books of interest:

ZB29-J... Folktales by Laura Ross, \$15.95

ZA03-J... Folktales Audiotapes by Laura Ross, \$32.95

ZB19-J... Joining Hands by Rahima Carol Wade, \$19.95

Qty	Item #	Description	Unit Price	Total
Subtotal				
Add 10% for shipping & handling (minimum \$5.00).				
AZ residents add 7% sales tax.				
CANADA: Add 22% to subtotal for shipping, handling and G.S.T.				
TOTAL				

Prices are in U.S. dollars.

Method of payment (check one)
☐ Check or Money Order ☐ Visa ☐ MasterCard
☐ Purchase Order Attached

Minimum \$25 order on purchase order and credit card.
 Prices are effective January 1, 1993, and subject to change without notice.

Credit Card # _____ Exp _____

Signature _____

Name _____

Address _____

City _____

State _____ Zip _____

Phone (_____) _____

Please include your phone number in case we have questions about your order.

Our Guarantee—If, for any reason, you are not completely satisfied with any item you order from Zephyr Press, simply return the item within 30 days for a prompt exchange, credit, or refund. Please include a copy of your invoice and ship to our building address: Zephyr Press, 3316 N. Chapel Ave., Tucson, AZ 85716.

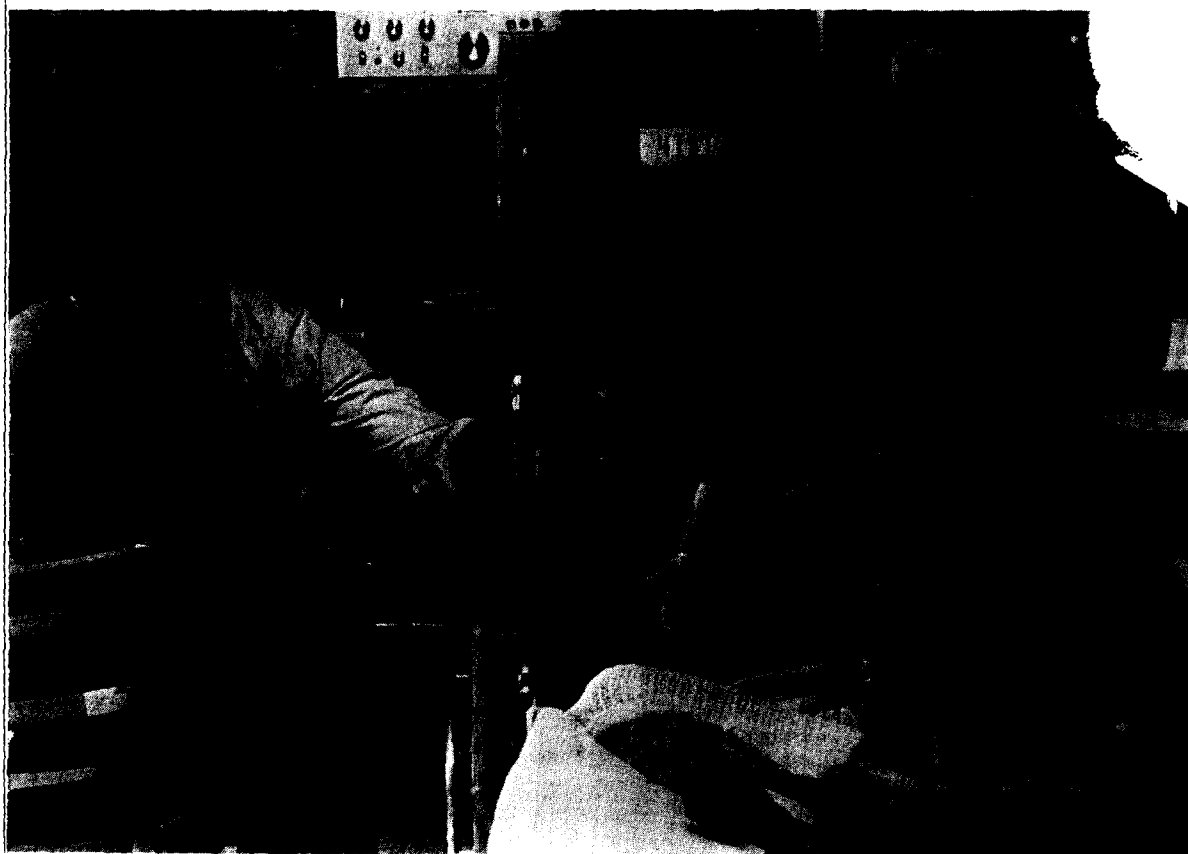
Write or call for a FREE CATALOG.

Mister Larry's Neighborhood

Twice a day, four days a week, **Larry Johnson** plugs himself into a makeshift mass of electronic spaghetti in a windowless room. Surrounded by video monitors, tape decks, a single (unmanned) camera and very humble props, he broadcasts a half hour of warmth and concern to hospitalized children. It's a long way from "Sesame Street," but it is a success.

Johnson, 32, is TV Coordinator for Minneapolis's Children's Health Center. His job seems such a logical thing to do that it's surprising to learn he's one of the few doing it in this country. His broadcasts (on closed circuit "Children's Channel 13") allay fear and boredom in his captive audience, and he makes it even more fun by involving

▷



them personally through chair studies, visits, interviews and one-to-one specialized storytelling. He also greets them on the air: "Jamie, the two girls miss you, and so do Muffie and the pups."

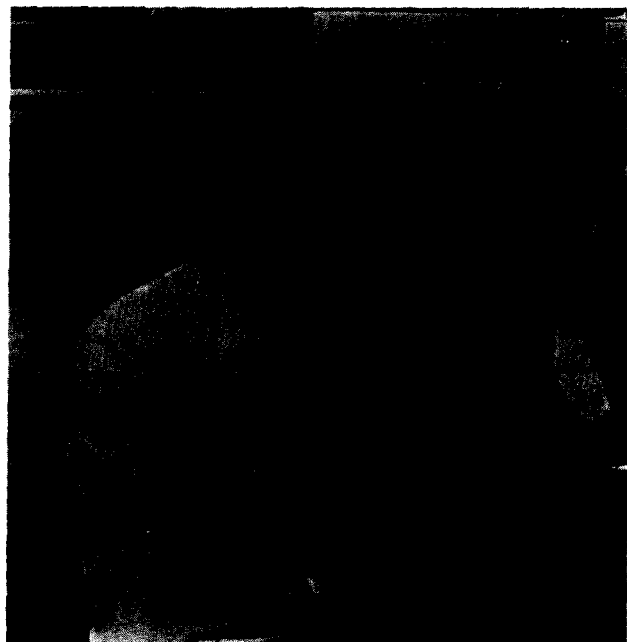
Actually, the daily programs are only part of what he does. "Be Your Own TV" is his maxim, affirming a world of possibilities: You can expand TV by comparing a dramatic special with its literary source, you can replace it with home-grown storytelling, and you can control it wisely by limiting the things seen. To help with the latter, Johnson prints a weekly sheet of "TV Tips" for parents, recommending programs to watch and to avoid.

His three loves are kids, stories and TV. He combined them in a broadcasting major at the University of Minnesota. After a short stint on an Austin, Minn., kids' show

and a few years hustling in the Twin Cities, he's been at Children's Health Center staff for just over a year. He tells, gives storytelling workshops and is an activist for improvement in children's TV. He isn't particularly nostalgic for the old days of kiddie shows like "Axel and his Dog," but points out that whatever faults such programs may have had, they did have a personal, *local* flavor.

And, they've all died out. So Johnson combats the trend with his one-man operation, on a budget that would barely buy the Cookie Monster's lunch for a month. With the help of an angleworm hand puppet named Tyler (he works "dirt cheap"), and a resourceful imagination, he keeps kids' TV on an intimate scale. He's also invented participation games like "Foods Bingo," which teach as they entertain.

His awkward technology is slowly expanding,



Glen Hagen

Larry Johnson and his loyal friend Tyler at work at the Minneapolis Children's Health Center.

and he's optimistic because his efforts have proved their worth. One little girl, for example, went home glum—though healed—and didn't brighten up until Johnson

(as Tyler) gave her a call. "I used to be ashamed of this clumsy operation, but I'm continually amazed at how much effect it can have." —*Phil Anderson*

This appeared in
the L.A. Times

TV HEALING POWER IN KIDS' HOSPITAL

BY STEVE BERG

MINNEAPOLIS—According to popular wisdom and some scientific evidence, TV makes kids violent, churns them into a frenzy over sugar-coated cereals that rot their teeth and enslave them to sweets for life. It mesmerizes them, creating generations of passive social robots.

A children's hospital in Minneapolis is bent on making something better of TV's reputed power over kids. Physicians and technicians at Minneapolis Children's Health Center are:

□ Operating a closed-circuit channel to transmit live puppet shows and other programs into patients' rooms. The personalized shows are aimed at comforting children and making them less fearful of their frightening new environment.

□ Using television—in a few cases—as part of "relaxation imagery" therapy. Children are asked to concentrate on certain relaxing images in order to help them better deal with pain, and in some cases those images may relate to their favorite TV programs.

□ Most dramatically, beginning to consider experiments to measure the impact of watching television on brain waves. The question is, can TV be used to, in effect, "hypnotize" children to a state in which they will suffer less pain?

Researchers at the hospital emphasize that they are not interested in mind control or in using television as a drug. But they are curious about its influence over children. The brain-wave experiments—not yet under way—may aid in graphically showing that influence, they believe.

"We want to find out if there's a difference in a child just sitting there and a child sitting there watching TV," said Sally Colwell, acting assistant director of medical education, "but we're not interested in putting them into a stupor."

"We should emphasize that the impetus comes from the child," said Marian Hall, director of psychology.

It would be tough to convince some children, however, that Tyler, a large purple worm who stars in his own hospital TV show called the "Electronic Get Well Card Show," isn't some sort of wizard. Tyler, actually a puppet, encourages the patients to phone him and chat with him during the show. He reminds them to take their medication and encourages some of them to get out of bed and exercise. He attempts to ease fears of hypodermic needles and comforts them by name when they awaken after surgery and even interviews their teddy bears, which are often spirited out of kids' rooms and taken to the hospital's TV studio for special surprise appearances.

It's all the creation of Larry Johnson, a hospital staff member who in late 1978 began experimenting with a small black-and-white TV camera used in the building's security system. He held the camera in one hand and worked Tyler with the other. The kids seemed to take to Tyler and his personalized messages.

Eventually, the hospital's staff authorized Johnson to use color equipment from an adjoining hospital and Tyler the Worm's "Electronic Get Well Card Show" went big-time. Well, not quite big-time. Its audience most of ten numbers 50 or 60 kids. Children's Health Center is thought to be the only hospital in the country beaming live closed-circuit shows to patients five days a week.

On a typical recent program, Tyler the Worm played a song on an IV bottle, then introduced Greg's teddy bear who said to Greg, "Hi! Do you know me? I know you, Greg. You had surgery this morning and you're probably really zonked out. Kinda sleepy, huh? Well, I hope you feel better and I can't wait to get back up in the room with you. Bye."

"Besides comforting the kids, we want to make the hospital experience less passive for them," Johnson said. "We want them to take an active interest in what's happening to them and going on around them."

"This is TV at its most personal level," Johnson said. "I particularly like it when kids call on the phone to talk to their teddy bears. It makes it worthwhile when a nurse tells you that maybe this was the only time that kid smiled today."

"One of the big points here," said Charles J. Van Der Heide, the hospital's psychiatrist, "is to actively reduce and master fear. Trauma, after all, has been defined as an experience you must endure passively."

Van Der Heide hopes that soon Tyler the Worm will take his show on the road, so to speak, doing remote broadcasts from around the hospital, following patients from their rooms to X-ray to surgery to post-op.

"I remember one child here who was in isolation with leukemia, but it was very important for him to have contact with his friends, so we used TV. His friends put on a skit for him, you know, kind of a vaudeville show. It cheered him up, it let him know that his friends hadn't forgotten him." □

NOW! STEREO SOUND

STANLEY KUBRICK'S
**2001: A SPACE
ODYSSEY**

Mon.-Fri. 7 and 9:40 PM
Sat. at 1:30, 4:10, 6:50, 9:25 PM

TIFFANY
A SUNSHINE FILM

JOIN GENE KELLY

... and
JUDY GARLAND,
FRED ASTAIRE,
KATHRYN GRAYSON,
GRETA GARBO,
AND COUNTLESS
OTHER STARS
for 27 WEEKS
OF JOYOUS
SCREEN
ENTER-
TAINMENT
STARTING
WEDNESDAY
WHEN

THE VAGABOND THEATRE presents

MGM

MAGNIFICENT FESTIVAL OF 200 FILMS

featuring IN-PERSON TRIBUTES
TO KATHRYN GRAYSON, MARGARET O'BRIEN, ELEANOR
POWELL, VINCENTE MINNELL, CHARLES WALTERS, BETTY
GARRETT, MARSHA HUNT AND VIRGINIA O'BRIEN

STARTS WEDNESDAY

ONE WEEK ONLY! Superb Print Shown
In Orig. 1:33:1 Ratio

SUNDAY, AUGUST 3, 1980

A Touching Tale Of Kids Wows Video Fest Judges

D4 11-21-86

By Yoko Mizui

"Video Letter Exchange: Longfellow-Furzedown," produced by Larry Johnson and his wife Elaine Wynne of the United States, won the grand prize at the 9th Tokyo Video Festival held on Nov. 17.

The work was selected from among 1,425 entries from 24 countries, which took part in the festival sponsored by JVC (Victor Company of Japan, Ltd.). Composed by elementary school teachers, the top winner was a video letter exchange between elementary school pupils in the United States and the United Kingdom.

The judges commented: This composition, using orthodox methods, succeeds in giving a vivid picture, and reminds us of the fundamentals of video production. The scene in which the children develop a close relationship fully illustrates the potential of video. The grand prize was given to the work for its splendid utilization of video in developing a close relationship between children beyond national boundaries.

"I was very amazed and surprised to win the grand prix," said Elaine Wynne, who visited Japan for the

first time to attend the festival, in an interview. According to Wynne, it was only three days before the contest's deadline when she and her husband received a brochure on the festival, sent by a friend who recommended they enter the festival.

"We had a British Festival in Minnesota last year and we did the video letter exchange as part of that," explained Wynne. Since that video letter was too long for the contest (20 minutes to 25 minutes for each tape took in Longfellow and Furzedown), they reedited it and came up with the 13-min. 50 sec.-long film.

What is unique about their work is that Longfellow's part was filmed by children in the primary school them-



ELAINE WYNNE

selves. Said Wynne: "Children were so unafraid of the equipment. They have no mechanical fears like we do. They learned so fast." As for the London part, Johnson and Wynne took it themselves "as we had only two hours and didn't have enough time to teach children how to use a video camera."

"What we did with the children" she said, "the first day, we showed them the mechanical part of using the equipment and something about framing, shots and focusing. The second day, we started scripting. It took about 10 hours to finish the video."

Although the couple never before applied for this kind of video contest, Johnson won the Action for Children's Television Award in the United States six years ago. "It's not a festival but each year, they give an award to people who are doing innovative work with children for television," she explained.

Johnson, who has been telling stories and producing local children's TV for 15 years, is now teaching video art at Longfellow International School in Minneapolis.

Wynne, who uses video a lot in her job as a therapist these few years, started to

handle video in 1973 when she became a member of the Women's Film Collective. "We made tapes about women, about our own lives and tried to figure out where we were and where we wanted to go," she said.

At present, she is involved in clinical work which helps children to relax, to exercise and teach how to use imagery.

"Children who have pains," she explained, "learn how to control pain using a relaxation and imagery video. They see another child on the video being able to do that. It makes it easier for them to understand what it looks like and how it works."

As a mother of three grown-up children and two stepchildren, she of course uses video besides her job, "on special occasions."

Wynne, who watched other prize-winners' works on Monday, said: "I got terribly revitalized being at the festival. I just felt so excited about what people were doing here. So many of them are very personally related. People were looking at things that are very human. I was so proud to know how this festival is related to life."

The Tokyo Video Festival is open to individuals and groups, both amateur and professional. According to a JVC spokesman, a total of 503 works came from 23 foreign countries and the remaining 922 domestic entries included works from each of Japan's 47 prefectures.

A notable trend seen in this year's entries is an increase in the number of works by people in their sixties and seventies. Entries from this age group numbered 186 works, six times the 31 works submitted last year. It is regarded that improvement in video hardware, especially smaller and lighter cameras, was a major factor behind the increased entries from these groups.

The JVC President's Award went to 71-year-old Teruo Kawasaki for his work "Himaraya Odan: Unjo no Michi" (Across the Himalayas: A Route Above the Clouds).

The panel of the judges included Nobuhiko Obayashi, film director; Masahiro Ogi, movie critic; Osamu Tezuka, president of the Japan Animation Association and Katsuhiko Yamaguchi, video artist, professor of Tsukuba University.

The winning works will be open to public viewing at the 21 VIC Centers and Victor Video Rooms throughout Japan from Dec. 1.

Larry D. Johnson
315 Georgia Ave. No.
Mpls, Minn, 55427
612-546-1074

Education

- 1982 M.A. Curriculum Systems (Video in Education), University of Minnesota
- 1977 B.S. Elementary Education, University of Minnesota
- 1970 B.A. Broadcast Speech, University of Minnesota

Experience

- 1992 - -- Cont. Ed. Faculty, "Storytelling in an Age of Television", St. Thomas University.
- 1986 - -- Storytelling/Video Teacher, Minneapolis Public Schools.
- 1973 - -- Professional Freelance Storyteller
- 1980 - 91 Community Faculty, Storytelling and Media, Metro State University.
- 1982 - 86 Cable TV Coordinator, Minneapolis Public Schools.
- 1975 - 82 Television Coordinator, Minneapolis Children's and Abbott-Northwestern Hospitals.
- 1972 - 74 Producer-Storyteller on children's environmental show, KAVT-TV; YMCA Camp and Program Director, Austin, Minnesota.
- 1970 - 72 Army Medic and German translator, New Ulm, Germany.
- 1966 - 70 Camp and Program Coordinator, Augustana Lutheran Crossroads, Mpls.

Awards

- 1986 Grand Prize, Tokyo Video Festival (with Elaine Wynne) for "Video Letter Exchange -- Longfellow-Furzedown".
- 1980 Action for Children's TV National Achievement Award for "Electronic Get Well Card".

Memberships

American Federation of Teachers; Federated Garden Clubs of Minnesota; Hennepin County Master Gardeners; Minnesota Horticultural Society; Minnesota Reading Association; Natl. Assn. for Media Education; Natl. Assn. for Preservation and Perpetuation of Storytelling; Natl. Federation of Local Cable Programmers; National Story League; National Telemedia Council; Northlands Storytelling Network; Center for Media and Values.

RECEIVED

MAY 28 11 41 '93

VIDEO

MM93-48

MMB

93030883

RECEIVED

MAY 05 1993

FCC - MAIL ROOM

May 3, 1993

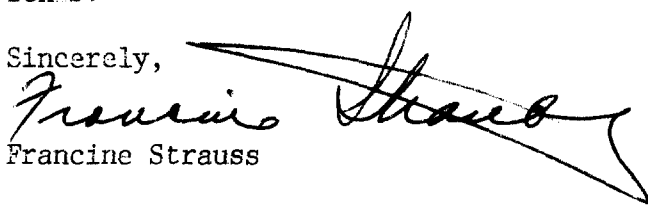
Dear Federal Communications Commission,

I have two children who are now in their early twenties who always loved reading and T.V. I felt I had to respond to an article in the Philadelphia Inquirer concerning childrens television.

Firstly, young children know the difference between cartoon people and real people, and are not upset over the "violence" they see between these cartoon characters. I have observed, however, that violence on T.V. between real people, even on cowboy shows is upsetting to young children; but, if it is explained to children that the characters in the T.V. story are just acting and not really getting hurt or killed, then they are no longer upset. This does not mean that they might not have nightmares, it just means that they will be able to deal with their fears.

I am against any creative censorship. I am for better parenting, and that includes writing or calling the networks to complain. For the most part, I find parents problems with childrens television, stems from their own fears and not from their children's.

Sincerely,


Francine Strauss

709 Woodside Rd.
Rydal, PA 19046

RECEIVED
MAY 12 3 58 PM '93
HMB ENFORCEMENT
COMPLAINTS &
INVESTIGATIONS

No. of Copies rec'd 0
List A B C D E

MM93-48

The Steensons
Wolbach, Nebraska 68882

RECEIVED

MAY 05 1993

FCC MAIL ROOM

RECEIVED

MAY 5 1993

MAIL BRANCH

April 26, 1993

The House Subcommittee on Telecommunications & Finance
House Annex Room 316
Washington, D.C. 20515
Edward Markey, Chair

Sir:

I am concerned that the broadcasting industry is not meeting the mandate of the Children's Television Act of 1990.

I understand that hearings are being held by your subcommittee regarding the broadcasting industry's noncompliance with the law.

Please know that as a member of the National Association for Family & Community Education, I strongly support its mission of strengthening individuals and families with a current focus on children and television. Therefore, I register my extreme concern about the quality **and** the quantity of children's television programming.

Since I have seen little or no improvement in children's programming since the passage of the Act in 1990, I would hope that your subcommittee could recommend consequences for noncompliance by the television programming industry.

Sincerely,

Harriet E. Steenson

Harriet E. Steenson, State President
Nebraska Association for Family & Community Education
RR 1 Box 28
Wolbach, NE 68882

pc: Federal Communication Commission

No. of Copies rec'd 0
List A B C D E

KM 93-48

RECEIVED
AHA!
Enterprises
JUL 7 2 59 PM '93

VIDEO GETTING
DIVISION

RECEIVED
MAY 05 1993
FCC MAIL ROOM
HMB ENFORCEMENT
COMPLAINTS &
INVESTIGATIONS
MAY 6 4 16 PM '93
RECEIVED

April 22, 1993

Office of the Secretary
Federal Communications Commission
Washington, DC 20554

Dear Secretary Searcy:

My name is Virginia A. Angel and I am the mother of a two year old son and the Chief Executive Officer of AHA! Enterprises. AHA! Enterprises is a non-profit corporation dedicated to the advancement of children's education through quality television programming. It is our goal to improve the quality of information that children receive through television, to help them become better people and world citizens through a better understanding of other people, cultures and the world around them.

I am writing on behalf of our organization to comment on the Federal Communications Commission's proposed changes to the Children's Television Act of 1990. It is our observation that the Act has not produced the level of quality television programming that was intended.

During the viewing periods when children typically watch television (after school, early mornings and evenings), there is a preponderance of insensitive programming. These children repeatedly witness sexual and cultural stereo-typing, far too much violence and poor role models. Not only is the programming inadequate, the accompanying advertising is manipulative -- it plays on our children's insecurities, fears and self-image.

Since AHA! Enterprises is specifically concerned about children's educational programming, we welcome the opportunity to comment on this important issue. Our suggestions include:

- o children's programming must promote worthwhile human values and self-esteem, teach respect of others and reinforce moral and ethical responsibilities
- o given the typical viewing hours of children, networks must maintain a sensitivity toward the potential viewing audience not just the targeted viewing audience
- o define the time periods that children may be viewing and maintain higher standards for programming during that time

No. of Copies rec'd 0
List A B C D E

AHA!

Enterprises

page 2

- o promote a ratio of responsible programming such that one hour of children's educational programming would be required for every three hours of market-directed programming (specific guidelines must be established for the children's programming).

If the regulations contained in an amended Children's Television Act continue to be vague, then input from the general public and monitoring and enforcement by the Federal Communications Commission will be worthless. Specific guidelines and regulations are necessary to bring about higher standards of children's programming from our networks.

Television, for better or worse, has become the most important medium for the transference of information and entertainment. The Children's Television Act is necessary to insure that the informational aspect of the medium is as good as it can be.

Yours truly,



Virginia A. Angel
AHA! Enterprises